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MUSIC AND REVIEW

DEVOTED TO MUSIC AND ART.

Vol. IX.

SEPTEMBER, 1866.

No. 9.

PRECOCITY OF MEN OF GENIUS.

N a very curious article which James Sulley has published in last month's *Review of Reviews*, he adduces evidence which seems to establish not only that precocity is not necessarily a sign of disease, but that exceptional capacity, especially if it is of the original kind, may be manifested in precocity. The word "genius" is very apt to be preocious. He shows that out of two hundred and eighty-seven great musicians, artists, scholars, poets, novelists, men of science and philosophers, two were and thirty-one found to be precocious children, giving signs of their unusual capacity in their special line of thought long before they were twenty; indeed, in some cases before they were even born, as in the case of Mozart.

Mozart was exhibited as a pianist before he was five, and Mendelssohn's first cantata was written at eleven; while Beethoven, at nine had outrun his mother's musical talents. Raphael was a scholar in art at the age of twelve; he painted a Madonna at the same age; Morland was an accepted portrait painter, highly paid by his customers, at ten; Landseer exhibited his pictures at thirteen; Flaxman carved busts at fifteen; Gainsborough at eight sketched out a comet; Calderon wrote a play at fourteen; Goethe was a poet at fifteen; Beaumont composed tragedies at twelve, and Cowley's epic, written at ten, is said to be of an author of genius. Scott, at the age of twelve, invented stories at twelve; Dickens was a charming *recounteur*, the delight of his companions, at nine, and Charlotte Bronte wrote stories, as well as poems and plays, at fourteen; Grotrian, a scholar at twelve, founded a school, reported the whole of Horace and Virgil before he was fifteen, and Macaulay at eight put together a compendium of universal history. Newton was a mathematician at seven; Laplace, when he was twelve, was a mathematical teacher; Pascal at eighteen invented a calculating machine, and Leibnitz thought out difficult philosophic problems before he was fifteen. There are more selected instances of precocity, and, in many cases the capacities must have appeared and have escaped either notice or record, we may take it with men of genius, precocity, sometimes of the most unusual and occasional, if of an almost equally rare and best quality. Of course the rule is not invariable, and, of course, it is most frequently observed in those departments of thought in which, as in music and in painting, a certain inherent aptitude of the sensorium is necessary as a condition. Not only the brain, but a fine and necessary to the great musical executant; and Raphael must not only have had a gifted mind, but exceptionally perceptive eyes, to paint pictures at the age of twelve; there have been many boys painters for one boy distinguished in any science except mathematics, which seems, like arithmetic, to have some unknown relation to precocity. That the brain, in working out results, it seems almost proved, by unconscious methods. At all events, they often do not know their own processes, and their power sometimes dies away, numbering as a mere power of filling up the void. The power disappears in childhood of a majority of men of genius would, however, seem to be proved past question.

Why should a specially fine brain lose its fitness? We can, we may offer no theory, but a theory, by asking a question—that precocity arises not from some difference in the brain, but from some difference in the vigor, and, therefore, the early development of the nervous system; that the power is in the motor of which we know nothing, and not in the thing moved? Puttin the materializing way, and may not the difference be not in the colloid, but in the fluid which makes it act? There is some connection somehow between the phenomena of precocity and of

late development which has never been worked out yet. It seems wonderful that any child, however trained, should paint well at five or paint portraits at ten, but is it more wonderful that a man of high spiritual culture should have a faculty he never suspected? Yet that seems to have happened to De Foucault and Cervantes, Sebastian Bach, and possibly Haydn. The power must have been there, but the desire to exercise it, and that is what it was wanting. Men there not but that is a thousand sand boys with the musical constitution, among whom the box is unlocked early in one, but might, under certain conditions, have been unlocked early in all—*Exchange*.

CARL MAYER VON WEBER'S SUICIDE.

THE celebrated composer, Weber, was, in his day and country recognized as being most talented among his fellow artists. His name was unusually popular and his works, which bore the stamp of genius and originality, were copied by all the distinguished musicians of Europe.

As is usually the case, the more his reputation as a talented composer spread, the more he was subjected to the envy and hatred of mediocre and jealous men. He suffered repeated attacks of the critics upon him, although he appeared to laugh at what they said, and he felt an inner displeasure to see his superiority thus contrasted with the efforts of these miserable scribblers, the strings of these little puppets, were held a continual torture and robbed him of his rest at night.

As he learned to conquer his irritation, and to meet the more obscure critics, whose incapacity to judge of musical compositions and the rendering thereof was well known. Only one remained whom he feared, and this was a certain Müller, a Berlin critic, who upon musical compositions and performances for Leipzig.

The criticisms of this Müller were a power, not only among the *connaisseurs* of music, but also among musical people, and deservedly so in many instances. Müller's criticisms, although they did not differ in ability from those of others, were nevertheless conspicuous amongst those of his colleagues on account of the eminent literary talents which he possessed. His excellencies, were however, often uttered and their brilliancy few could resist a severity which often became injustice. Müller seemed to take special pleasure in cutting and tearing the piece of reputation of the most distinguished of his fellow-composers, and to keenly the wounds of the poisoned arrows which had been shot at him, for the purpose of serving some obscure composer who found the reputation of the great master rather in his path.

Weber knew of no way in which he could protect himself against the attacks of Müller, who was indefatigable in belittling his reputation.

He was provoked, through the press would have provoked a war, the outcome of which would have led to no good; furthermore it would have been an admission that he fell wounded. To adopt means, which could not have been resisted by others, that is to say, in Germany, to roll a roll of bank notes, was out of the question, for Müller was known as a critic who was not to be bribed.

What was then to be done? Weber to protect

his brain for a soldier, and to let Müller's onslaughts

thought struck him. Yes—thus would he succeed.

He departed from Leipzig. During his absence

he was sent from a village near Munich, a detailed report of his death to the leading papers of Germany.

Nobody doubted the report, and all the papers

throughout the country, took notice of the fact,

and most of them published in addition a pompous biography of Weber. None of these papers dis-

tinuished itself through its enthusiasm as much as the one represented by Müller.

Müller had written over his signature the biography of Weber. Dismissed by the untimely death of the master, and having no longer any cause for attacking him, he did justice to the great artist by saying he was the prince of all the German composers.

Several days afterwards, Weber contradicted the report of his death, and went to Leipzig in order to fully satisfy all that might still cling to the belief of his death that he was indeed alive.

How much Müller was embarrassed by this resurrection of his old enemy can be imagined. He, however, found his opportunity in the letter which he had bestowed, for to retract the positive expression given was of course out of the question. He somehow managed to skillfully extricate himself from the dilemma in which he stood, and his scaling ascent stopped entirely. At the first presentation of *"Der Freischütz"* Müller was one of the warmest admirers of the masterpiece of Carl Maria von Weber.

THE ST. LOUIS AUTUMNAL FESTIVAL.

FOR seven weeks, beginning on September 8th, with the opening of the Exposition St. Louis will be in a continuous blaze of glory. At the Exposition from the 8th to the 18th of September, inclusive, the Cavalry Depot Band, St. Louis, will give concerts every afternoon at six o'clock. On the 19th of September to the 23rd of October, Gilmore's unrivaled band of 65 musicians will furnish the music.

On the 20th of September begins the triennial concert of the St. Louis Symphony on the 21st, a parade of the lights, seen by 300,000 spectators; on the 22nd, Charity Jubilee at Fair Grounds by 3,000 professional musicians under Gilmore; on the 24th, pyrotechnic display by the Flambé Club; on the 25th, a grand ball given by the Gilmore and Secret Societies of St. Louis and of the State Wheelmen.

On Monday, October 4th, the Great St. Louis Fair opens for one week. During the whole of the week, and on principal nights during the festivities the streets will be illuminated by hundreds of thousands of gas jets in colored globes, arranged in the most artistic shapes and designs.

A FREE BUREAU OF INFORMATION has been established for the convenience of visitors to the Festival Season. A register is kept daily of all hotels, boarding houses and private residences where board and sleeping accommodations can be secured at moderate rates.

The BUREAU, located in the Wahab Ticket Office, Southeast corner of Broadway and Olive Street, can obtain gratuitously all necessary information pertaining to the various features of the Fair.

The EXPOSITION BUILDING is located on the five acres of the Union Depot. Visitors arriving at the Depot will find street cars at the west platform and bridge, conveying them to the business center, the terminus of the lines.

The merchants, manufacturers, and citizens generally, and KUSKEZ'S MUSICAL REVIEW in particular, extend a cordial invitation to visit St. Louis during the Great Autumnal Festivities commencing September 8th, and ending October 23rd, 1866. Ample preparations are made to accommodate visitors, and all will be welcome.

An illustrated Official Programme will be mailed to any address on application to the Joint Advertising Committee, Exposition Building, St. Louis.

Wade of *"The Free Press"*, informs us that the exhibits in their respective enterprises will be unusually large and interesting.

Much of the success of both will be due to the intelligent endeavors of those gentlemen.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

We again call the attention of our readers to the fact that, in order to avoid, as far as possible, the loss of intending subscribers, we have the necessary services from the practical logicians agents, the publishers have prepared a receipt which cannot easily be counterfeited and which will be furnished to all the regular agents for KUNKEL'S MUSICAL REVIEW. A facsimile of the receipt is printed elsewhere. Pay no money for the Review to a stranger on any plea whatever, unless he gives you one of these receipts. In the receipt proper the signature "Kunkel Brothers" is not printed but written in ink. Compare it with the signature of the fac-simile. All forgeries of this receipt will be vigorously prosecuted.

A REPRESENTATIVE NATIONAL ASSOCIATION.

ROF. WOLFRAM'S article, printed elsewhere, has been followed by several private communications from other sources, showing that our position in reference to the organization of music teachers should be organized and managed to be approved by the thoughtful and progressive musicians of the country, East and West. While there is dissatisfaction (well founded, we think) in the method hitherto followed in the existing national association, there is no animosity against the organization expressed in the communications in question. The members of the old association may, however, as well understand right now that strong and able men have determined to reform within the existing body, if possible; without, if the self-advertising, blatant and incompetent element should carry the day when the plan of making the body a representative one shall be broached at the next meeting of the M. T. N. A. What would be the relative standing of two associations, one made up of anybody and everybody that chose to pay two dollars for dues, the course of accredited representatives of the music teachers of the different States, is too plain for discussion. The former is, after all, but a picnic party; the latter would be a musical council, or senate.

The organization of State associations is the first step toward securing a representative national body, and the friends of the movement should organize such associations in all the States. We shall be happy to hear from musicians everywhere upon this subject, and to assist all as best we may in the prosecution of the good work proposed.

OME there are who see no utility in musical journals, because the instructive matter they contain is not systematically arranged; in other words, because musical magazines do not offer a graded course of musical instruction. They forget that much of the most valuable growth in knowledge, that which becomes most thoroughly incorporated into our being, and hence the most practical and valuable, is that which an observant mind "picks up" as occasion offers—the unconscious growth of knowledge, we might call it. It is quite right in thinking that systematic study should be the foundation of all education, but they forget that he who studies everything systematically is likely to become the slave of system, and work all his life in the treadmill of routine—a pedant, not a *savant*. They further forget that it is in the journals that the advance of knowledge is first recorded, that new facts, discoveries, compositions, etc., are given to the world; and that, if they wait until the same things have been collated in some text-book before they learn them, they are sure to be years behind the times. They also forget that the musical world is one body in its life and aspirations, and that the musical journals are the arteries through which its life-blood courses; that isolation is fatal to the highest development of the musician, and that the musical journal is the best substitute for what can seldom be found: a select company of able musical minds.

SCARIA'S DEATH.

HE following is a specimen of paragraphs which have been going the round of the press since the death of Scaria, last month:

"By the death of the renowned basso, Ettore Scaria, Wagnerian claims another victim. Whether the music of the future had any influence on the illness of the late King Ludwig of Bavaria, is a disputed point. But Scaria, though a Wagnerian, died of consumption, due to Wagner's music. When the unfortunate man was first seized, his mania took the form of howling scraps from the parts of Wotan and Alberich. So it is at home of the night. Indeed, a man staying sane enough that the Wanderer of unhappy memory might fairly be considered as provocative of insanity."

We doubt whether it is possible to surpass the insanity of such drivels. Readers of the Review need not be told that its editor is not a member of what a French author has wittily called "the Wagnerian church," but he must protest against such nonsense. King Ludwig was not only an admirer of Wagner, he was, if possible, still more enthusiastic as an admirer of Greek architecture, and spent fabulous sums in imitations of the Parthenon and other Hellenic monuments. Why not say he was an admirer of Gothic architecture? It is a known fact that Scaria died fatigued of softening of the brain—hat of course this means nothing, when Scaria dies of the same disease, in view of the fact that "his mania took the form of howling scraps from the parts of Wotan, etc." To be semiblly crazy, he should have howled scraps from "The Bohemian Girl," or perhaps "Finafore." Strange, passing strange, is it not, that Wagner himself, and that arch Wagnerian, Liszt, should have lived to a good old age and then died sane? On the other hand, Schumann, whose music Wagner ridiculed and Donizetti, who was surely not tainted with Wagner's theories or practices, died madmen. Of course, however, Wagner was, in some way or other, the cause of the death of both! Chronological and other arguments will not be received. Wagner is a murderer; let him be exhumed and hanged!

If those who dislike Wagner, his theories and his music, have no better argument to offer against

them than paragraphs like the above, they had better keep their mouths closed than to betray their identity by characteristic brayings.

"THE MIKADO" IN GERMANY.

HE fact that "The Mikado" has made a hit in Germany, the land supposed to be devoted to the highest class of music, must shock the sensibilities of the German editors of American music journals.

We hope they will propose some explanation of this peculiar phenomenon—"the insatiable of Gilbert and Sullivan delighting the unfathomable German mind." Until an explanation of the fact is given that shall be consistent with the claims constantly made in this country for the high musical culture of the German nation at large, we shall be compelled to consider the popularity of "The Mikado" in Berlin and other German cities as another proof that the musical taste of the majority of Germans is not one whit in advance of that of other civilized nations. Germany is daily held up by a certain class of musicians in this country as an example for our discouragement. We are told the Germans are "a musical people," "natural musicians," etc., and given to understand that Americans are the reverse. We claim, on the contrary, that there is quite as much crude or native musical talent in this country as in any other. All we need to be the equals of other nations in music is more musical and general culture among those who study music. As to the masses of the people, their musical taste is crude everywhere and likely to remain so.

A NORMAL METRONOME.

AMILLE SAINT-SAENS has sent a communication to the French Academy of Sciences suggesting that they adopt a normal metronome. In the course of his communication he says:

"As this art (music) became still further developed, the common standard of which was universally felt, and the Academy of Sciences solved the problem by introducing the normal pitch which all nations are gradually adopting. On the other hand, the development of subdivision of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas. The metronome was used until the appearance of the chronometer. This instrument, invented at the end of the last century by Stockel, and improved by Maezel, is a pendulum provided with a movable bob, and a graduated scale, which indicates the divisions of time. In the metronomes most frequently employed, the subdivisions range from $\frac{1}{16}$ to $\frac{1}{128}$ of a minute.

These instruments are universally employed. But in respect of practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with badly constructed and badly regulated metronomes which mislead musicians instead of guiding them.

The Academy, which has rendered so great a service to music by the original idea of dividing time into subdivisions, has completed its work by giving it a time with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public shall be tested and certified, and are true for weight and measures."

With all due respect to the authority of Mr. Saint-Saens, it seems to us that the divergences of pitch and the differences in the pulsations of metronomes are hardly parallel cases, for, if pitch be considered from the standpoint of vocal music, it is clear that the difference of a semi-tone is often the difference between the possible and the impossible; and if we look at it from the standpoint of instrumental music a uniform pitch is absolutely necessary in those instruments of an orchestra that have a fixed pitch. It is otherwise in the case of *tempo*, for voice and instrument alike can

use a more or less rapid rhythm, without discord. Furthermore, the inaccuracies of metronomes are very small indeed, and the difference of from one to three beats per minute is unlikely to be noticed by the sharpest ear. Add to that the consideration that metronome marks have no other purpose than to express approximately the general *tempo* intended by the composer, and we fail to see the importance of that exactness for which Mr. Saint-Saëns pleads. Indeed we feel quite confident that Mr. Saint-Saëns himself, playing one of his own compositions on two successive days, without reference to a metronome, would differ from himself in *tempo* more than two ordinary metronomes. It is further to be observed that any metronome on the Maazel plan is likely to become inaccurate, just as any other timepiece, even after it has received the official stamp of accuracy. The only kind of metronomes that are always the same at any given place are those constructed upon the free pendulum system, like Kunkel's Pocket Metronome. This class of metronomes are practically perfect and cannot get out of order.

A normal metronome would do no harm but we see but little good it could accomplish.

STATE ASSOCIATIONS AND THE M. T. N. A.

UR readers know that, for the last three years, we have insisted that the Music Teachers' National Association, to be worthy of the name and accomplish what it should, would have to be made a representative body of delegates from State associations. To the Ohio Music Teachers' Association belongs the credit of inaugurating in practice the representative system. Indiana has followed suit and other States will fall in line. The intention is to urge the adoption of the representative system upon the M. T. N. A. at its next session and if it shall be rejected to organize another National Association, that shall represent something and somebody. This is it should be.

Prof. Wolfram, of Canton, Ohio, writing to an eastern Musical Journal explains fully the position of the Ohio association, of which he is the President, in reference to this matter. At the circulation of the journal to which the letter was written is very small indeed, and the subject is an important one, we think it right to give Prof. Wolfram's letter, by reproducing it, the wide circulation which it deserves:

CANTON, OHIO, July 17, 1886.

Editors' Courier:

Sure—Your favor requesting information in regard to the attitude of the Ohio Music Teachers' Association towards the National Music Teachers' Association is at hand. I will endeavor to give you all the facts.

The O. M. T. A. suggests an organic union between the associations of the several states and the National Association, and that there be delegates chosen by state associations to represent them at the meetings of the National Association.

At the late meeting of the O. M. T. A., held at Columbus, July 6-8, it was determined that a change should be made in the constitution of the O. M. T. A. resulting in the creation of ten Vice Presidents, instead of two as heretofore, and that the several prominent specialties of the profession should each be represented by one of these Vice Presidents, and that the National Association should be the best selection that could possibly be made to represent the Association at the meetings of the National, should the friendly relations aimed at ever be restored. The ten Vice Presidents, being prominent representatives of the several specialties, would constitute a delegation worthy the honor of representing the State Association, and if similarly selected delegates were from all the states, the National meeting would be made up of the best musical talent of the entire country, and there would then be something like authorized representation—somebody would represent something.

However, as there is at present no connection between the State and the National Association—the remark that "the National does not recognize

side-shows" having been made in open session at the late meeting of the latter—it was not believed necessary to devote much thought to this matter in the representation or give it serious consideration. That is, at present, no such representation from the different states. This is indisputable, hence, the title "National," in more than one sense, means *nothing*.

As there are now state associations being formed it would, no doubt be desirable that the constitution of each should be similar, so far as its connection with the National is concerned. In order to accomplish this, it would be well for the National Association to submit some sort of a constitution as would be necessary to meet these requirements.

The "National" must begin to strengthen its foundation. No stability in the foundation, continuity in the superstructure. Every story added to the present structure, be it called a "college of musicians" or something else, will endanger the stability of the building. In such a structure a noble aim, but we consider it premature during this "constitution evolving" period. Why do not the so-called standard-bearers of the National Association take a living example, and busy themselves with more practical work, viz., building up of state organizations, and thus create a foundation for a National?

The poverty of the average musician makes it difficult for him to travel, and it is almost impossible to attend the National meeting. It follows that State organizations are most practical, and the National Association only when based upon State organizations and a delegative system integrated.

Those losing sight of these practical questions, are not benefiting any association.

We in Ohio find it unnecessary to legislate against chicanery. The present active musicians are secure in the official household, the interests of the profession are sufficiently guaranteed. The dishonest musician dislikes an honest professional as an evil daylight, or the devil holy water.

The State Association is to be the representative of the National meeting. A constitutional convention of the State officers might adjust the difficulties.

The delegative system will be opposed by all those members of the National Association who are in quest of honors and who, in their own state, are not sufficiently representative to ever secure Vice Presidential honors (which would be equivalent to credentials to a delegate to the National convention), should the suggestions I have made be adopted.

The selection of Lavallee as "National President" is very satisfactory to Ohio musicians. It is with pleasure that we hail his misprisings of life and attractiveness, for it is he who unfurled the standard of Native Composers.

In the name of the O. M. T. A., I extend to President Lavallee hearty congratulations, and wish him a successful administration. A "native river" under him is more than a possibility.

Cordially,

JOHANNES WOLFRAM,
Pres. O. M. T. A.

The following are the ten Vice Presidents (*ex officio* representatives or delegates) selected by the O. M. T. A., with the specialties they represent. This list is an excellent one, and shows that State Associations know how to select as representatives truly representative men:

H. G. Andres.....Cincinnati.....Piano.	M. Bassett.....Cleveland.....Organ.
John Atherton.....".....".....".....	John Van Cleve.....Cincinnati.....Theory.
S. E. Jacobsohn.....".....".....Violin.	L. Blummenschein.....Dayton.....Chorus.
Michael Brand.....Cincinnati.....Orchestra.	Wilson G. Smith.....Cleveland.....Composition.
Karl Merz.....Wooster.....Musical History.	".....".....Criticism.
N. L. Glover.....Akron.....Music in Public	J. K. Pleasant.....Akron.....Auditor.
Herman Ebeling.....Columbus.....Treasurer.	J. A. Scarritt.....Columbus.....Recording Sec.
Philip Walter.....Canton.....Corresp'dg Sec.	

All the above officials were present at the late meeting, and took active part.

"Yes," said Mrs. Hendricks to the minister who was dining with the family. "Aye," says he, "I pray every night, like a good little boy."

"Aye," replied the minister, very much pleased, "and do you pray for papa and mamma, Barbara?"

"Oh, yes, for both of 'em, although I've often heard ma tell me that he is not praying for."

THE ORIGIN OF HARMONY.

MID the correspondence which reached us too late to admit of attention in our July issue, writes the editor of the *Musical Times*, of London, a learned friend, "A Constant Reader," asking for information as to the exact nature of the indebtedness of harmony to Christianity. "Is it true," asks our friend, "that the Christianistic dispensation, and that where Christianity does not prevail the inhabitants of that country have no idea of part-singing or harmony?" Nowhere adequate space could we give to a volume in such a question might very well fill a volume, and it would, therefore, be obviously impossible to deal with them otherwise than summarily within the compass of a short paper. But in spite of these difficulties, however, we have a few points to ascertain that while we must admit the Church's vast influence upon, and intimate connection with, the development of Occidental Music, it is an unwarrantable inference that the origin of harmony, as it is to us to argue from the absence of part-singing in people to their ignorance of the teachings of the Gospel dispensation. Now harmony, or the combination of sounds of different pitches, is of a definitely natural, and instrumental, and almost certainly of a two-fold origin, as the researches of recent musical antiquarians go a very long way towards proving. Readers who have gone with Mr. Rovetham through the works on the *origines* of music in his patient endeavor to correlate music together by *bitis*, will acknowledge that at the time stringed instruments were in existence with cords of frame, and having several strings of varying lengths, the combination of sounds of different pitches became possible. Long before that, as he ingeniously points out, as soon as for greater convenience in holding the instrument, one end of it was bent over, and the strings were dispensed by the left hand, directly the left hand was used the strings it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused was at once noticed, and the art of fine adjustment upon which there was harmony in *pause* directly instruments began to have necks, and harmony in *esse*, though of a very rudimentary character, when the frame became curved. And when cases were led along the curve of the frame, and rendered evolution of the harp, we must refer our readers to Mr. Rovetham's sensible remarks on pp. 215-216. But dispensing with the consideration of the successive stages of primitive harps, and harp-like instruments, and contenting with the fact as attested by scripture records, that as early as the 4th Egyptian Dynasty—thera of Tebesh and of the Great Pyramids—there were harps with six strings, while by the time of the 18th, or 19th Dynasty, the harp of the Pharaohs of Egypt, as Mr. Rovetham calls it, the great harp had as many as eighteen. Now even the adherents of Archbishop Usher's chronology will admit that the harp was known in Egypt, and for the existence of instrumental harmony, though doubtless of a nature scarcely "tunable" to our ears, at a considerably earlier period than that of the Christian Era. The vocal harmonies were probably referable to ancient songs, and here the musical practical remarks of Mr. Rovetham, are pointedly appropriate to the matter in hand: "That other harmony," he says, "of voices alone, was in existence before the invention of the harp, and owes its origin to other causes. And it originates in the different pitches of the human voice. For since the world began there have always been high voices, and men's voices, and high women's voices, and low women's voices, and whenever two of a different sort sing together they necessarily produce harmony. And so we find even savages employing harmony, for it comes easier to sing in unison than in parts. And they have learnt the art of relating this science of singing to the requirements of pleasing effect. For our ears do not like to hear two notes clashing together, but are delighted when they accept them, and delight them more than any other sound; and as what are the most naturally pleasing combinations, we may learn this from savage harmony, and we shall find that thirds are pleasing, and fourths, and fifths, and sixths, and seventh and eighth joined with the fifth at the close." The text is here illustrated by specimens of such savage songs, drawn from Ambrosius Bowditch's mission to the Papal Angel of the Indies, in which these combinations are found. And he goes on: "All these belong to one category, that is to say, they are in their essence, but many voices singing

* Rovetham's "History of Music," Vol. I. Trübner and Co.

the same thing at different pitches, and the prescription of the pitches for the purpose of pleasant effect, is a later addition which came as naturally as the present system of musical notation itself. . . . But there is another sort of harmony of a totally different kind among savages, which, I take it, is more important than this sort; and that is the harmonic effect produced by the accompaniment of a long pitch, but an independent accompaniment to the melody, the same relation which the basso has to the solo in our music. And this second sort of savage vocal harmony he proceeds to illustrate by songs taken from Engel's National Music and from the "Song of the Chorus of the Goddesses," in which the accompaniment is confined to a single note, and might be explained as a sort of drone bass, but in others the accompaniment involves the idea of having two voices, and Mr. Brightman assigns to them higher place than the former class, because "we shall find that in course of time these rudimentary beginnings of independent voices run into something like a system." . . . I fear we will regard these as the primitive ancestors of that system of dissonance, or the manipulation of two tones simultaneously, from which sprung counterpoint. (See his article on Harmony in Grove's *Dictionary*.)

"We have seen then that, on the one hand, there are very distinct traces of the musical systems of other nations, and in particular in that of Egypt. And we have it on the testimony of travellers and explorers that savage tribes in different parts of the world have been found to possess systems of music which are the result of a rude vocal harmony. From this we are led to the conclusion that not only did harmony exist prior to the advent of Christianity, but that it is even now to be found, even in our own day. There remains the question of the attitude of the Church from earliest times towards the development of harmony in music. Now, inasmuch as at certain periods the ecclesiastical scales were the linear descendants of the Greek scales, which, though adapted for melody, are notoriously inadequate for harmony, as we now understand it, we are justified in supposing that the early development of our modern harmonic system will prove to be largely identical with that of the secularization of the art. As Dr. Parry remarks in his article, "it is almost allowable to say that the history of the growth of the theory of harmonic relations which modified them into ecclesiastical scales, by very slow degrees, by the introduction of accidentals, so that their original modes were, by degrees, transformed into the modern major and minor scales."

The earliest recorded examples of harmonic process, it is true, from ecclesiastical sources; but as they date from a time when the Church was the sole exponent of music, we are not yet in a position to credit it with the invention, as we are with the preservation of those first tentative efforts, though the presumption is strongly in favour of our argument. The first record of harmonic process is again in the Gregorian chant of the fifth, and one may argue most plausibly, in their general character, with that class of savage vocal harmony mentioned above, which has its origin in the greater ease of producing a single sustained note than in singing the same melody in different pitches higher than at the same pitch. Whether the *discantus* which succeeded the *antiphony* of the third century, and still exists in that of Antioch, was the invention of a monk or not is doubtful, certain it is that it was early adopted for Church purposes, and was destined to play a most important part in the development of harmonic process, and that it was continued.

Dr. Parry states that there is a deficiency of examples of the early music of these early times, as it most inevitably have been among the unsophisticated people of the country. "The first harmonic experiments at innovation were made." That secular music was cultivated to a very considerable extent we gather from the work of Marlowe, who, as a writer of the 16th century, was no mean authority on the music of his time, and in that class of music. Now the relation burns by the chromatic to the diatonic scale is happily compared by Mr. Rowley to that between the two extremes of a white garment and the greater wealth and luxuriance which its employment imports into harmony. We long looked upon this behaviour by church musicians, if we were to judge by the music one could find, as distinguishing our modern music from that which was written before 1600, we should probably reply that it was the principle of modulation. But it was not until the 17th century that this harmonic was fully realized as a means of defining a key,

one key to another, that this principle could be fully carried out. And this road was taken by him in his "Hymn of Praise," in its second section, a breaking away from neoclassical tradition. For "it's very instance," to quote Dr. Parry once more, according to the modern acceptance of the term, was presented in the first section of the hymn, "the note of a leading note which would join the indispensable major third." The only two scales which gave this leading note were those of F and C major, and the latter was chosen as "a 'laudus' measure." Not in spite of this fact, and of the express glorification of Pope John XXIII, musicians felt their way toward the new style, and gradually their way was cleared by the gradual and imperceptibly sharpening the note immediately below the tonic. It is also significant that the old landmarks for the division of the new from the old style, namely the appearance of the bassoon, the organ, harpsichord, and other instruments, and their use to indicate harmonic changes, here this sketchy survey of the origin and development of harmony may come. The history of harmonic theory, Dr. Parry might say, is the history of ever-increasing daring, of greater and greater "dissonance," and it is not therefore to be wondered at that, in the interests of severity and purity, the Church should have set its face against it. The theory of dissonance is a theory of innovation.

"We find little in Marli's in the fourteenth century. Ingleby against the extempore 'dissonances' in which artless efforts, could we but hear them, might produce, he writes: 'I am not at all surprised at your opinion, which I have often heard expressed, that the invention of that artful and impudent revolting at initial-pausal revolts which we have already mentioned to this.' Still this curbing and restraining influence did not have last at times, and it is not surprising that we find in the sixteenth century that if it had not been for the monks we should have known nothing about medieval music. But if the action of ecclesiastical canons, in making a critical literary history, did not have an important influence upon the

MUSIC AND POETRY

eaders of M. Saint-Saëns' *Harmonie et Melodie* will not fail to remember the vigorous protest which he enters against the misleading views of music which men of letters have formulated—views which have gained acceptance simply owing to the literary fame of their propounders.

The recently published lecture by M. F. T. Parry on "Literary Comparison in English Poetry," in *New Letters* (London, for July), hardly comes under this condemnation, for the writer's attitude towards music is in the main generously appreciative. The poem, however, it is not his purpose to offer any criticism, but merely to point out certain analogies which may be found in the works of Oxford Professors of Poetry's own words on the relation of the two arts. "Why then," he says, "is it natural to take music for our kind comparison? In her appeal to us she calls forth all the emotions of our mortal nature; she influences the architecture, the representation of nature, less power to supply or to arouse thought. The forms through which music speaks

to the ear not only present none of those natural appearances which sculpture and painting and architecture have all had in their most perfect prototypes in the very sources of Nature. The orchestra is as little indebted to the nightingale as the cathedral aisle to the forest avenue. The most limited of all the arts, then, has the widest range; the most conventional in material and method, the most original in spirit and effect. Poetry—of all right has Made to a place next to Poetry—of all art the freest, the most varied in range of subject, the most various in form, the shortest, the most forcible, the most musical, the most rhythmic, may truly in a single word, what no other will not be considered too rhetorical: Music speaks. As, however, I have tried in the case of the other fine arts let me attempt to compare with poetry those qualities which are peculiarly its own, with which here I shall, so far as possible, think of as separated from the words of a song or the action of an opera, though music seems to me the modern drama. We have grandeur in its sweep, beauty in its essence, and in its effect on the heavens. The true reason why music has this magical and ennobling power, we must be contented to guess at. I fear, however, that either in a peripetetic or a speakerly Analytics and Induction how we may, no one has ever caught and defined in words the volatile element which makes it effective. . . . The only way to get at this essence, I imagine, with full exactness, is the only

the expression of it. Now it is, I think, precisely in this that the difference of method lies which is offered to us by the different nations. It is inviolability which is part of the magic and the enchantment; inviolability to the sense according to the vague, undefined pictures of music to dispense with them, and pass beyond the limits of the human spirit in the creation of a poem or picture; and the poetical attempt, at definition being not too hazardous, might not, however, define music simply as poetry without words? But hence, also, the Fine Arts themselves, in their most primitive condition, call forth our earliest feelings, they interpreted our higher nature to ourselves. Music (speaking always of music absolute,) in music leading, in the art of the violin, the cello, the oboe, the flute, the organ, sooths or exalts them accordingly with the temper of the moment. The melody which wrings tears in one heart shall give another joy; or a slight change in expression, even in time, will turn into a song of despair the symphony of triumph. This adaptiveness, I say, this *anadepsis*, or return to the past, uses the past as a resource from the material conditions of the art which are, as we see, most naturally and in fact the most congenitally musical. Our art, therefore, on the scale, is not discordant, to the majority of human ears, even among the races which employ them; they are, however, probably, the most musical. Many of us, however, speak of the intervals of the scale as irreconcilable with natural law. The European ear is gradually learning new rules of music, and is, in fact, the most musical of all the peoples of the world; but, of course, in its practice but in the forms which now speak to us musically.

Yet in this paradoxical art, the peculiarities of music bring it into close fellowship, in point of power, they make it an emotion, an emotion carried on the wing of the imagination, to invest, to pierce our emotion. Dissevering it from the associations of the past, they endow it more immediately and purely plastically like a picture, with the power of expressing intensity and tenderness; the interpreter of that sadness which lies always at the heart of joy. An old man has sung this aspect of melody in two lines which have in them no little of the art they describe:

"The mellow touch of music most doth wound
The soul, when it doth rather sigh than sound." — *London Musical Times*

THE THEATRE IN CHINA

AS a recent Chinese writer,¹ it is a singular fact, that at all times and in all civilized countries, persons of intelligence, possessed of good taste and practical common sense, are of the accord in regarding the artist's work as a species of elevated literature; it is even considered an honor for a producer who deserves it for the theatre, to have his name placed above the title of the action imagined by the poet makes these sentiments live upon the stage, far from being the recipient of the highest esteem which is paid to them. These are the marks of success.² These reflections upon the inequality between the playwright and the actor throw considerable light upon the latter's position in the society of the Chinese. The Chinese actor is extremely low—the actor being considered a person devoid of principle, and therefore unworthy of consideration. This, however, is not the case in every country. In dramatic art in the United States, for example, the actor should submit to the stigma cast upon his profession. There is no appeal; his only relief being the consciousness of having performed a legitimate function. Thus it was with England in the 1810s, with Germany in the 1710s, and with France in the 1810s. Moreover, in England, Germany, and France, the better their conduct in these hundred years, the better their actors became. Materially, the position of the Chinese actor remains essentially the same as it was under the ordinance of Kuan-hua.

The Chinese actor is a vagabond. Like the troubadours, he wanders from place to place carrying his materials, i. e., his costumes and other paraphernalia with him. If at any point of his peregrinations he wishes to give a performance, it takes but a short while to erect a tent and prepare to go through with the repertory. Sometimes he has no

expanses of heaven which poets like to call a roof, but which as a roof is not much of a protection against the inclemencies of the weather.

These actors form a class apart. They are united in companies under a director, between whom and themselves there exists such a perfect understanding that engagements are always lasting, and are rarely broken by one or the other. This director, who is also the absolute master of his company, is sometimes an actor that loves his profession, sometimes an offender who, having lost his honor, falls back upon a profession in which he is no longer necessary to earn a living, and is destined to become a Chinaman whose lot it is to wander through "verdant fields and shady dells" and hold communion with the departed poets; it is not improbable that one of them sometimes wishes that his condition was better, and that he had a permanent abode—a consummation which, though devoutly wished for, cannot possibly be consummated until the Chinese have a permanently established theatre.

When we imply that there is no permanent theatre in China and that all actors lead a nomadic life, we are correct with certain limitations. In the big cities there are certain highly organized troupes, composed entirely of men, like Peking and Shanghai; they have their ordinary comedians who do not find it necessary to adopt the errant life of their less fortunate brethren. Then, again, the theatrical entertainments are given in the great departmental houses that are given to those who can afford it. The companies that employed act as a body guard to these modern Thespians, and have, therefore, permanent posi-

Public theatres are pitched in some conspicuous thoroughfare where a miscellaneous audience can soon be assembled. It takes but few hours to construct one, a simple platform being raised on eight and a half or seven or eight feet above the ground; some bamboo sticks or supports a roof of rushes; some painted canvases serving for partitions at the rear and on both sides of the stage; some graded

benches arranged without much attention to symmetry; such is the stage and the auditorium. The platform which serves as a stage is badly constructed; likewise the partition which does service as the horizon. Some wooden stools constitute all the available furniture. Fortunate is it for the

the available atmosphere. Chances are that they are imaginative people, otherwise the delights of stage illusion would be unknown to them. The scenery is described rather than presented. An actor comes to the front and addresses the audience thus: "The first act takes place on the deck of a yacht cruising in the Bay of Bengal. It is the evening. To the right is the East tinted with the softly blending colors of an oriental sky which, growing darker, betokens the vanishing of the twilight. The stars shine like diamonds in

the heavens. In the West the moon is rising, casting a golden gleam on the sullen waters. As it approaches the zenith the gold changes to a silver. From the land comes the sound of the billows breaking monotonously on the beach. The air is impregnated with the odor of orange blossoms.

Now, how is that for realistic scenery! Here in America the services of stage carpenter and scene painter are constantly called into requisition, and thousands are spent in obtaining spectacular effects. But in China an actor has but a few words to say and *prate* you get a scene which is so near an approach to the dramatist's conception that no one can safely say it will ever be surpassed by any of the mechanisms that our managers may choose.

The art of make believe is also developed to its utmost by the imaginative celestials. A species of symbolism current among them is as follows: If an actor would be in a boat, he is followed by a boy carrying an oar. If he would be in a chariot, he carries two wheels, one in each hand. When he hands these to his attendant, you know he has alighted. When he stands on one leg, he is on horseback. M. Guimet, who has lately written a

interesting book entitled "Le Théâtre au Japon," which tells us of an inundation and winds that sweep the land. The scene comes upon the stage with the fainting heroine in his arms. Mounting a table, he peers about and exclaims, "The river is still rising." On this table is placed a smaller table, and upon this, one still smaller, the last being covered with a sheet of paper. The hero having shown this eminence exclaims, "We are on the summit of a very high mountain." Besides testifying to the imaginative powers of the Mongols, this symbolism throws considerable light upon the condition of their stage.

We forgot to mention, while speaking of stage illusions, the fact that women do not participate in the acting. This is owing to a decree issued about century ago, which made it obligatory for them to withdraw from the stage. But as far as women's actions were concerned, women also by themselves should blush to mention. The ordinance of Khoubilai (1263) shows in what little repute they were held by placing them on a level with the courtesans and identifying their professions.

With these differences, somewhat great I must confess, dealing as we do in China with a more dramatic art than in the West, the casts of their plays are as large as ours, and embody the same personages. Thus, there is a grand dignitary, an aged father, a young girl, a maid-servant, a distinguished old matron, a designing female, a boy-between, a young girl of high birth, a wife of doubtful virtue, a young girl of low birth, a concubine, a military attaché of Chinan at Paris; These roles are classic, and are admitted to be so. They are persons met with in society, transported into the drama, and representing "mankind." The Chinese are excessively fond of play-plays, and never fail to fasten some quaint epithet or surname to persons whose sentiments are not always appropriate. When the characters participate in a play, we must mention that it is essentially different from any we now have on our stage; one, moreover, that has its analogies in the drama of ancient Greece and Rome. The principal is the person who must utter all the moral sentiments of the piece and emphasize them by singing. His part might, perhaps, be likened to that of a conductor in an orchestra. In these plays there is but one person that sings. This person takes part in the action. When he sings, it is to point out a moral sentiment, to recall past events to the minds of his audience, or to impress the writer's thoughts upon some peculiar circumstance.

Having briefly viewed the external stage of the Chinese, let us turn our attention to their dramatic literature and discover the motives of their plays. Love, Tragedy or comedy, burlesque or comic opera, Love is the one sentiment that the dramatist never tires of using as the moving force of his plot. In China, however, where parental power is absolute, the love of parents for their offspring is the chief. To the Chinese, who have passionate outpourings of the human heart appear an exaggeration. "Those violent tempests," say the Chinese, "which arise in the heart and which leave only clouds full of rain behind them, are not to be believed." Even presented as "fictions" they would not charm, because we do not understand this kind of punishment which consists in loving ardently and yet not experiencing it. The passion of love forms a strong bond of attachment, but this affection is always subordinated to some superior motif, as parental or filial affection. An example of the former is to be found in a piece entitled "The Circle of Charity." Two women claim to be worthy to be the child's mother. The old woman, who orders the child to be drawn and the child to be placed at the centre. Then he orders the child to be awarded to her who pulls it out of the circle. The result is that the old woman, though she did not have her strength, and the judge punishes her for this towards the child, to her. The resemblance that this bears to the memorable judgment of Solomon is very marked; yet play and scriptural story have been developed into two distinct forms of art. Of the plays in which filial piety is the chief motive, we may instance the *Pi-Pa-Ki*, a play that is probably more esteemed in China than any other dramatic work.

The dramatic literature of China may be divided into three classes—drama of religious play, the religious drama, and the popular play. The last named we have already spoken of.

Properly speaking there is no such thing as a religious drama in China. At the same time the motives for his play—not to give an exposition of the principles of the religion, but to write a satire on the extravagances of those that follow the religion of Buddha and that of the sect of Tao. Metempsychosis is a doctrine common to both; only in the latter religion (which arose from the propagation of the principles of the book entitled *Tao-te-king*, written by Lao-tzu) does it receive its most elaborate form, and which has degenerated into a sort of charlatany on a level with that of the astrologers of the High century), the doctrine of the transmigration of souls, to a very considerable extent. It is this doctrine that the dramatists have made the basis of their plays to a very considerable extent. It is

their religious satires. The situations that authors never tire of reproducing are those in which a man has transferred his wife to another man; see how she consoled herself after her demise; whether she consoled her period of mourning; whether her spouse is the departed; in a word, whether his spouse is the departed. In the same vein, we find scenes such as the transmigrator rarely finds himself regretted; I might think that such scenes would be detri-
mental to the reputation of the religion and de-
grade it to the character of Chinese art. But
as it has been remarked,¹ the witness always applies
sitting to other wives—never to his own. His ob-
jection is the exception which proves the rule.

one of the most amusing plays of this description. The *Transmigration of Yo-Cheon*, "Yo-Cheon," Chinese Justice of the Peace, has transmigrated into the form of the butcher, Li, and the play deals with the complications that arise from the exploits of this innocent dual personage. The humor of Chinese plays lies in the situation rather than in the expression, although the latter is free from vulgarity.

At the highest phase of Chinese dramatic literature, one finds, also, moreover, that offers to the dramatist the most comprehensive field for the exercise of his talents; that is species of comedy known as

its talent, is that species of comedy known as character comedy. The best pieces of this nature are "The Miser," "The Fanatic," "The Prodigal," "The Debauchee," and "The Buddhist." These titles are not literal translations of the titles of Chinese plays, but titles which express as much as the circumlocutionary titles of the Chinese. Thus, the title of the play which we have called "The Miser," is "The Slave of the Riches that he and his wife."

The only class of plays upon which we have no touch is the *historical* play. But inasmuch as the history of China is not an absorbing theme, we shall omit this class without stating aught except that this species of play has been fully developed by the dramatists of China.

thus briefly enough we have glanced at the exterior features of the Chinese theatre. We have considered the position of the actor in society, and the importance of the part. We have also considered the general character of the plays, and considered the motives that underlie them. Upon these influences that have been operative in producing a drama, or rather from touching. And yet the question remains, what has been the effect of all this upon the Chinese? This is an interesting part of the whole question.

DE THOMAS AWKESTRA WAS ABOARD



"N the night of July 3d, last," said a traveling man at the Palmer House, "I was a passenger by a Pennsylvania train out of New York. Being thirsty I went forward to the buffet car before the train left Jersey City to get a bottle of beer, but was astonished to hear the man

'You're too late, sah; not a bottle lef' in de cabbin'. I come in heaf few minutes ago an' says, "How much beer you got?" Fo' dozen bottles, I sez. "Dat do all it?" I says, "Yes, sir; if you give me dat money, I'll put six bottles in a box for you." So he took his bottle an' went away. In a minute or two, another cabbin' man came in. "How much beer you got?" I says. "Three dozen bottles," says I. "Himme dat all! Gimme fo' bottles an' put eight more in a box for me." Den he went away. In about another minute, another cabbin' man come in. "How much beer I had been engaged the rest of it in a been-a-comin' for beer evah sin', sah. Why, if I had fo' hundred dozen bottles, I could 'em all out befo' we get to Philadelphia. D

THREE-DAYS' Listz festival will be held in Leipzig, by the Leipzig Listz Society, to celebrate the 75th birthday of the composer, in October. Programme: First day, on the evening of October 22, "Listz's 75th Birthday Concert" and Dated Symphonies; second day, "Festlinge" and "Hummelnschlacht," symphonies, Rakköny March, solo, etc. Both concerts to be conducted by Herr Anton Nikisch. Third day, on the 24th, a concert of Listz's works, to be conducted by Herr Max von Schmid, president of the society. All inquiries respecting the festival to be addressed to Herr M. Krause, the president of the society.

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**OUR MUSIC.**"CONSOLATION," in D flat major. *Liszt.*

This is the most celebrated of the five numbers included under the above title, and one of the favorite numbers of von Bülow. In D flat major. Our readers will see a great resemblance between this composition and the principal theme in "Lohengrin." Whether this is a mere coincidence or a case of plagiarism we cannot tell. If plagiarism, the author remains, who is the plagiarist? Wagner or Liszt?

"SERENADE," in G major. *Schubert-Liszt.*
This is the most celebrated of Liszt's transcriptions of Schubert's songs, and one of the finest pieces of workmanship of the late master. Like the preceding it has been most carefully edited, and is one of the numbers of "Kunkel's Royal Edition.""FLOWER SONG," in F major. *Lange.*
An excellent *morceau de salon*, not too difficult. Edited with great care for the "Royal Edition.""ELEGY," (In memoriam Franz Liszt). *Kroeger.*
Our readers will notice that this is to some extent a like number of the Review. We announced our last number the publication of this composition in this month's paper. Our friends will now have an opportunity of judging for themselves of the composition we then took occasion to command."BECUSE," (In memoriam Liszt). *Kroeger.*

The composition, which is quite characteristic of its author, is known by all fine pianists and appreciated on account of its originality and striking modulations. It is also a recent addition to the "Royal Edition," and possesses all the excellencies thereof.

"CHANT DU BERGER," *Schubert.*
Shephards are regular nightingales (on paper) and this particular one has a very sweet voice. It is one of Schubert's best known compositions. Its present arrangement is masterly. "Royal Edition.""ANNIE'S FAVORITE MAZUREK," *Anschutz-Sidus.*
A very pretty composition, very creditable to Otto Anschutz and to Carl Sidus, and sure to make a hit with the younger players."SLEEP THOU, MY CHILD," *Fondas.*

This composition of Fondas appears against his wife. It was originally written for the violin and piano, and the publishers have yielded, they say, to numerous requests in publishing it a second time. It is best suited to a sympathetic mezzo-soprano or tenor. It is a very beautiful and touching piece, but those attempting to sing it in words may be careful to read over, so that their sentiment may be well understood. Otherwise, he fears his little song will be lost, but sorry treatment.

The pieces in this issue cost, in sheet form:

"CONSOLATION,"	<i>Liszt.</i>	\$ 35
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CONSOLATION.

nº 3 in D.flat major.

Franz Liszt.

Lento placido. ♩ = 80.

cantando.

The musical score consists of five staves of piano music. The first staff begins with a dynamic of *Ad.* and a tempo of *Lento placido. ♩ = 80.* It features a continuous pattern of eighth-note chords with fingerings (1, 2, 3, 4) and includes the instruction *semper legalissimo.* The subsequent four staves are labeled *cantando.* and show more complex harmonic progressions with various chords and sustained notes. The music is written in common time, primarily in D-flat major, with some changes indicated by key signatures.

Notes marked thus ' should be sustained with the sustainuto pedal on pianos possessing the same.

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or thus

8.

8.

8.

8.

or thus

8.

8.

8.

8.

m' espressivo.

8.

8.

8.

8.

dolcissimo.

8.

8.

8.

8.

m' espressivo.

8.

8.

8.

8.

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics (e.g., *dolcissimo*, *rit.*, *smor.*, *l.h.*, *do.*, *rit.*) and articulations (e.g., *pizz.*, *col legno*, *scr.*, *sfz.*). The music is divided into measures by vertical bar lines, and some measures contain multiple notes or chords. The piano part is indicated by a treble clef and bass clef, while the orchestra part uses standard clefs. The notation is dense and technical, typical of a classical or romantic era score.

SERENADE.

(STÄNDCHEN)

Franz Schubert.

Franz Liszt.

Tempo rubato. ♩ = 76.

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A page from a musical score for organ, showing five staves of music. The top staff uses a treble clef, the second staff a bass clef, and the bottom three staves both treble and bass clefs. The score includes dynamic markings like 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). Performance instructions such as 'Ped.' (pedal), 'smorz.' (smorz.), 'leggiero.', 'dol. cantando.', and 'l.h.' (left hand) are scattered throughout the staves. Fingerings are indicated above some notes, particularly in the lower staves. The music consists of mostly eighth-note patterns.

A detailed musical score page featuring five staves. The top staff uses three bassoon parts (L.H., Lh., Lh.) with dynamic markings like 'f' and 'ff'. The second staff features a piano part with complex fingerings and dynamics including 'Ped.', 'dolciss.', and 'echo'. The third staff contains a bassoon part with 'roll.' and 'smoth.' instructions. The fourth staff includes two piano parts with 'Ped.' and 'mf' dynamics. The bottom staff consists of two piano parts with 'Ped.', 'sempre a tinte', and 'dol.' markings.

FLOWER SONG.

BLUMENLIED.

Revised Edition.

G. Lange Op. 39.

Lento. ♩ = 104.

Revised Edition.

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The image shows a page from a piano score, page 213. It consists of six staves of musical notation. The top staff uses a treble clef and includes dynamic markings like 'Ped.' and 'poco rit.'. The second staff uses a bass clef and includes the instruction 'rapido zeffirino.'. The third staff uses a treble clef and includes 'a tempo.' The fourth staff uses a bass clef and includes 'mf'. The fifth staff uses a treble clef and includes 'con animo cantando.'. The bottom staff uses a bass clef and includes 'rit. moto.' The notation is highly detailed, featuring many grace notes, slurs, and complex rhythmic patterns.

a tempo.

a piacere. rit. cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ESPRESS.

Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. poco a poco.

Ped. Ped. Ped.

ELEGY.

In Memoriam Franz Liszt.

E. R. Kroeger.

Andante con moto $\text{♩} = 116$.
espressivo.



a tempo.



con passione.



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A musical score page showing two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various dynamics like 'p' (piano), 'ff' (fortissimo), and 'sf' (sforzando). The bottom staff is for the orchestra, featuring a bass clef and a common time signature. It also contains six measures of music with dynamics like 'p' and 'ff'. The page number '10' is visible at the top right.

A musical score page showing two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, featuring a bass clef and a common time signature. Measures 11 and 12 are shown, with measure 11 ending in a double bar line and measure 12 continuing. The vocal line consists of sustained notes with grace notes above them.

A musical score for piano, showing six staves of music. The top staff is treble clef, the bottom staff is bass clef. Measures 11-12 show eighth-note patterns with various dynamics like forte, piano, and sforzando. Measures 13-14 show sustained notes and eighth-note chords. Measure 15 starts with a forte dynamic. Measure 16 ends with a fermata over the bass note and the instruction "riten." above the staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The tempo is marked 'a tempo.' The score consists of five measures, each starting with a forte dynamic (f). Measures 11 and 12 feature eighth-note chords. Measures 13 and 14 show sixteenth-note patterns. Measure 15 concludes with a final chord. The page number '10' is visible at the bottom right.

A musical score for piano, showing four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 8 starts with a forte dynamic. Measures 9 and 10 show eighth-note patterns. Measure 11 is a repeat of measure 10. Measure 12 concludes the section with a forte dynamic.

This image shows two measures of a musical score. The first measure starts with a dynamic of ff and the instruction largamente. The second measure begins with a dynamic of ff. The score consists of multiple staves, mostly for brass instruments like tubas and basses, indicated by their respective clefs and stems pointing down. The notation includes various rests and note heads. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic of ff. The score is set against a background of vertical bar lines and includes rehearsal marks such as 'B.1.', 'B.2.', 'B.3.', 'B.4.', 'B.5.', 'B.6.', 'B.7.', and 'B.8.'.

p dolente.

or thus for small hands.

mfp

ff

mp

p

mfp

calando.

a tempo. I.

mf

presser.

riten.

a tempo.

Musical score for piano. The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns. Fingerings are indicated above the notes. Pedal marks (Ped.) are at the beginning and end of the measure. Measure numbers 1 through 4 are shown below the notes.

Musical score for piano. The dynamics change from *cres.* (crescendo) to *dim.* (decrescendo). The left hand continues eighth-note chords, and the right hand continues sixteenth-note patterns. Fingerings and pedal marks are present.

Con molto espressione.

Musical score for piano. The dynamics are soft (s). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings and pedal marks are present.

inconsolabile.

Musical score for piano. The dynamics are soft (s). The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings and pedal marks are present.

l.h.

Musical score for piano. The left hand (l.h.) plays eighth-note chords. The right hand rests. Fingerings and pedal marks are present.

BERCEUSE.

Edward Grieg Op. 38 N°1.

Allegretto tranquillo ♩ = 92.

a tempo.

pianissimo una corda.

pianissimo l.h. rit.

pianissimo l.h. morendo.

Con moto.

pianissimo rit. l.h.

a tempo.

rit.

una corda

piu p

a tempo.

tre corde

dim e ritard molto.

a tempo.

p

rit.

CHANT DU BERGER.

IDYLLE.

J. Schulhoff Op. 23 No. 1.

Allegretto. e - 88.

cantando.

un poco marcato l'accompagnamento.

ten.

cres.

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A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *ten.*, *dim.*, *smorz.*, and *ff.* Fingerings are indicated by numbers above or below the notes. Performance instructions like *rit.* and *accel.* are also present. The music consists of six measures per staff, with measure numbers 1 through 14 indicated above the staves. The key signature changes between staves, and the time signature is mostly common time.

ANNIE'S FAVORITE MAZURKA.

(Otto Anschütz.)

Carl Sidus Op.108.

Moderato ♫ - 144.

FINE.

Trio.

A page of sheet music for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. Numerous grace notes are present, each with a specific fingering indicated above it, such as 1, 2, 3, 4, or 5. The notation includes various chords and rhythmic patterns, typical of a technical exercise or étude.

Repeat from the beginning to *Fine*.

To my little daughter, Lillian.

Sleep thou, my Child.

As sung by the eminent Baritone, George Sweet.

Words and Music by

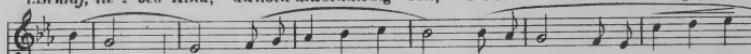
SCHLAF, LIEBES KIND.

I. D. Foulon.

Moderato ♩ = 92.



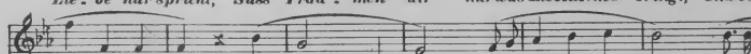
4. Al - mächt . ger Gott in dem Himmel er - hör' Mein Ge . bet, dass Ver . suchung mein
3. Schlaf lie - bes Kind, und ruh' aus von dem Spiel, Denn die Freud' bringt oft Leid als ihr
2. Schlaf, lie - bes Kind, schliess den Perlenschnuck zu, Auch die blau - en Guckäug . lein be -
1. Schlaf, lie - bes Kind, du noch un . schul . dig bist, Ü - ber dich wacht ein Au - ge, das



1. Sleep thou, my child, in thy in - no - cence, sleep; O - ver thee si - lent watch I shall
2. Sleep thou, my child; let each long droop . ing lash Hide a - way th'azure gems that so
3. Sleep thou, my child, rest from laughter and play, Laughter chan - ges to tears, toil is
4. Al - might - y Lord, from Thy heav . ens so high Hear my prayi: to my child let not



Kind nicht be - thör! Für Sün - de sie behült, mehr bitt' ich nicht, Dennd die
end - li - ches Ziel, Und Hand und Herz nur zu bald wer - den hart, Weil er -
dür - fen der Ruh, Dein süs - ser Mund und die Wangen dein sind Wie der
Lie - be nur spricht, Süsse Träu - men dir nur was Lieb - li - ches bringt, Und ein



gai - ly can flash; Ro - ses thy cheeks and a rose bud thy mouth, And as
sporturn . ing gray; And hands and hearts soon grow cal - lous and hard From the
dan - ger come nigh; Guard her from sin; nothing more dare I ask, For what



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Ein - . sicht, was gut für sie, mir ja ge - bricht.
 folg. - . lo - se Ar - beit zum Se - gen nicht ward.
 Ro - . sen Per - sum von dem sü - seln - den Wind.
 Chor lichter En - gel dein Wie - gen - lied singt,

Ich bin e - tend und
 'Sist kein Pfad in der
 Was ist Schmuck denn Ver -
 Nur zu bald zu dem

choir of bright an - gels thy lul - la - by sings. Ah, too soon must thou
 fra - grant thy breath as the breeze of the south. What are gems but tempt -
 la - bor that brings but a scant - y re - ward. There's no path through the
 seems to me good, some dread e - vil may mask. I am fool - ish and

schwach, kann das Gu - te nicht sehn, Nur was du für das Be - ste hältst
 Welt, der nicht Fal - len uns stellt, Und der wan - delt da - rauf un - ver -
 su - chung zu Dieb stahl und Raub! Was die Ro - sen im Win - de denn
 Kampf uns Sein wach du must sein Und er - fah - ren, dass Freu - den oft

wake to the sor - rows of life, Learn its pleasures are pains and its
 a - tions for rob - bers and thieves. What's a rose in the blast, but a
 world but has pit - falls and snares, And who walk - eth there - in of ten
 weak, I know not what is best, I can on - ly look up - trusting

ich wollt er - stehn. Be - scheer dem Kin - - de, nach
 se - hens wohl fällt, Schlaf, lie - - bes Kind, denn so
 wel - ken - des Laub! Schlaf, lie - - bes Kind, denn so
 wech - seln mit Pein; Schlaf jetzt, kein Leid ja be -
 a tempo

rrt. peace on - ly strife! Sleep thou, my child; on thy
 few with' ring leaves! Sleep thou, my child; while thou
 falls un - a - waries. Sleep thou, my child; while thou
 Thee for the rest. Oh bless my child, God of

rrt. a tempo

Barmher - zig - keit, Wenn dein Wil - le, viel Freu - den und we - nig von
 tan - ge du's thust, Wird nichts trü - ben dein Herz - chen, und fried - lich du
 lang du schlafst hier; Nicht emangeln was werth - voll und lieb - lich wird
 triibt dich noch nicht, Und nur Frie - den ver - kün - det dein süs - ses Ge -

Sheet music for voice and piano. The vocal line consists of two staves. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The piano accompaniment is in the bass clef. The vocal part includes lyrics in English and German. The piano part features eighth-note patterns.

beau - ti - ful brow, While thou slum - ber - est, Care ne'er a fur - row shall
 slum - ber - est here, Shall not van - ish the gems nor the ro - ses grow
 slum - ber - est sweet, Naught shall har - den thy heart nor en - tan - gle thy
 wis - dom and love, Let thy mer - cies, like dew, fall on her from a -

Leid!
ruhest,
die,
sicht.

Schlaf, lie - bes Kind, Schlaf, lie - bes

Sheet music for voice and piano. The vocal line consists of two staves. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The piano accompaniment is in the bass clef. The vocal part includes lyrics in English and German. The piano part features eighth-note patterns.

plow. Sleep thou, my child, Sleep thou, my
 sere. feet. above.

Kind,

schlaf,

schlaf,

schlaf.

child,-

Sleep,

Sleep,

Sleep.

Ped.

fPrit.

ard.

Sheet music for voice and piano. The vocal line consists of two staves. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The piano accompaniment is in the bass clef. The vocal part includes lyrics in English and German. The piano part features eighth-note patterns.

KEY COLOR.

FTER reading a paper, prepared in support of my theory, writes Mr. Edmund Whome in *Musical Opinion*, I referred to Ernest Pauer's *Elements of the Beautiful in Music*, and Edward's *Organ*. Pauer details very exactly how one key goes so far as to key a peculiarity; he even goes so far as to say that one is masculine (E³), and that a minor is womanly. Edwards deals with the keys in general use. The others are entirely repeatable. My first object was to show to Mr. Burgess and his friends that it is quite needless to lay down a rule as to one key being bold, another harsh, and other symmetrical, etc., because you can go into any number of sharp or flat keys, a piece of music having full effect, in any of the keys. For instance, key C is supposed to be bold—instance, *Heavens are telling*, and *Gloria* (Twelfth Mass). It plays well in G. Mr. Burgess says, "I like *Saint-Saëns's Bequia* Song, and *Saint-Clarke's Marche des Flammes*." Of B³, Edwards says, "It is remarkable for nothing save its dullness." To show that B³ could be the reverse of dull I played selections from Haydn's *Missa in B*, and from H. D. H. H. (Hymn of Praise to the Lord, ye saints all, Achieved is the glorious work, and Rejoice greatly). In the key of A⁷—supposed by Pauer to be full of dreamy expression, and by Edwards to express sad melancholy—I played the *Galop de Concert* of Chopin's values, one of Schuppin's, and part of a very brilliant *Galop de Concert*. E³ minor is said by Pauer to be the "darkest and most somber key of all"; in this key I played Scharwenka's *Polka*, and *Dance*. In short, I made all present that music of any character—bright, somber, heavy, frivolous, fast, slow or anything else—has been written and can be bought in any of the keys to be found on the piano-forte. One gentleman, who, I suppose, by authority, he was asked to give a distinctive character to any key, and I would immediately play something of an opposite character to that key, but he did not accept the challenge. I may add, that in *Saint-Saëns's Song* (No. 1, Book II). It will be remembered that Mr. Burgess requested that this particular number should be played in G and in G⁷, that the company should be allowed to judge of the value of the instrument in that way. When played in G⁷ he said the G⁷ suited *andante expressivo* so much better than G (as written by Mendelssohn). I played this piece in G⁷ and F, instead of in G and G⁷. Most of the company were in favor of the latter, but I thought that I played first in G, and knew that the second time was half a tone lower, and consequently imagined that it was in the key of G⁷. One of the Walthamstow friends said, "I may say the same about G and G⁷. It was so played, I must explain. When the request was made, I left the piano, and a lady came forward and played, as I anticipated, in G. When she had finished, I asked to be allowed to play a few bars of something else that the thread of pitch might be broken. I played, and the lady followed by playing the same

work half a tone lower—viz. G⁷. When finished, I asked for individual opinions as to which was the most suitable key for *andante expressivo*. Of course, opinions varied, but all, except one gentleman (Mr. F. Tyler) had a preference for their own. Mr. F. Tyler had a preference for the note G, and I had so manipulated the instrument that the lady had played twice in G⁷. No one except Mr. Tyler—who has "pitch" to a very strong degree—thought it. Another instant, however, the figure of the colors, a story with this, Mr. Burgess was playing a piece in E⁷ major, when a gentleman (who said that he had no idea whatever of pitch, but that color would tell him any key) said to Mr. Burgess, and to me, "I think you should play this in a key with fewer sharps than the key in which you are playing; there are far too many sharps now." Several instances like this occurred during our meeting; men you have failed in every sense of the word to prove your theory; "color" not only fails to tell you which key is being played in, but can not even tell a sharp key from a flat key." The Washington friends were in favor of the former, and I replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said, "Strike C, then play and see what will happen." Strike C, then play, and see what will happen. Gentlemen, you have failed in every sense of the word to prove your theory; "color" not only fails to tell you which key is being played in, but can not even tell a sharp key from a flat key."

The Washington friends were in favor of the former, and I replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said, "Strike C, then play and see what will happen." Strike C, then play, and see what will happen. Gentlemen, you have failed in every sense of the word to prove your theory; "color" not only fails to tell you which key is being played in, but can not even tell a sharp key from a flat key." The Washington friends were in favor of the former, and I replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said, "Strike C, then play and see what will happen." Strike C, then play, and see what will happen. Gentlemen, you have failed in every sense of the word to prove your theory; "color" not only fails to tell you which key is being played in, but can not even tell a sharp key from a flat key."

know it was a transposer?" The explanation is that Mr. Hays, of Greenwich, has invented a transposer in which nothing extra is seen but an additional pedal and an indicator: and these latter were covered.

SPEAK DISTINCTLY.

PFAULT common to singers, professional and otherwise, is that of imperfect enunciation. One of the greatest trials of life is that to be obliged to listen to singers in the choir or concert room, who so completely roll their words as to make them quite unrecognizable, when sent forth into the open air.

The old chestnut,

"Wan kan swa dan au raw."

which bears a marked resemblance to a line of Dakota, is simply a fair representation of the way it is said a certain choir rendered the well-known hymn,

"Welcome, sweet day of rest."

So, at another time and place, the glorious old hymn,

"There is a land of pure delight."

was so utterly mixed that a certain line of it came to astonished listeners in this form:

"So to the Jew old Caanan stred
And saved and rolled between."

suggesting a frame of mind on the part of the landsape quite the opposite of that which good old Dr. Watts intended to portray.

Again, the first line of a hymn, as "given out in meeting," so excited the curiosity of our little boy that, on returning home, he asked for an explanation. The line as he heard it was:

"Mike Rimes a burden long has been."

Patient ingenuity, and an old hymn book, solved the mystery. The original of the above translation was,

"My crimes a burden long has been."

The great trouble, as before remarked, is imperfect enunciation, passing from want of time, largely from indifference and carelessness. The words are tumbled out of the mouth half-formed, and left to splash about anywhere, sometimes attacking the ear, sometimes the other words, as in the former instance, sometimes becoming utterly transformed, as in the former ones.

A little attention to the formation and delivery of the vowels and consonants will remedy this great evil. The power of speech, especially in either in speech or social converse, is something much more to be desired than many of the so-called accomplishments of the day.—*Church's Visitor*.

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CORRESPONDENCE.

BOSTON.

Boston, August 15, 1886.

ARTHUR KENNER'S MUSICAL REVIEW.—Now is the summer of our discontent made glorious winter by the Music Hall Orchestra, which is the only organized group that can give Bostonians a summer's entertainment in Boston. I am not going to give a homily on the question of the propriety of combining the concertos themselves, which are good; much better than anything which Boston has had in orchestral music during the year.

The stay-at-homes seem to enjoy the occasions largely and the hall is well filled with spectators. The price is a trifle, a ratio and size of respectabilities, but a goodly sprinkling of notabilities, and even celebrities. Boston does not do anything like justice to its own resources. Its promenade concerto is a mild flavor of Bohemian style that is quite abominable.

The programmes are made to suit almost every taste, the earliest music coming first, the brightest last, and the concerto with the orchestra.

Most popular are the violincello solos of Mr. Fritz Kreisler, which always excellently played, gave me a pang at first as I thought of the late E. M. Bailey who used to play them so well. The violincello concerto will be remembered by all who heard it.

As for the violin-concerto there will be more numbers than ever before, whereas the reviewer begins to witt. The above is no mere stock phrase, for addition to the orchestra, the organ, which is a solo instrument, has been added. A conservatory has been formed, which includes among its members the *elite* of musical society, and which will give some classical concerto.

The New England Conservatory of Music, in W. End, Boston, gives a series of lectures by Dr. Louis C. Faison, who will give a long series of public musical lectures, probably twenty. A great foreign singer and teacher, Dr. Faison, has the title of "Professor of Singing" at the Royal College of St. Paul's Cathedral, London. A pupil of Garcia, the intimate of Wagner, and a teacher of Brahms, he has given many performances in America and on the concert stage. Add to this such names as Facien, Campanini, Rode, Mass., Whiting, Remond, etc., etc., etc. Boston, Sept. 1, 1886. See you all again. The Conservatory can give concerts from its own resources equal to any in America and probably abroad. The institution opens September 1st.

—*Concordia*, Boston, Sept. 1, 1886.

TRIFLES WORTH KNOWING.
Salt eaten with nuts aids in thinning the blood. A hot strong beer is made better by lying on a cold cold. Tough beef is made tender by laying a few minutes in vinegar water. A little oil applied to the nostrils will clear the nose. A cup of strong coffee will remove the odor of onions from the breath. A cup of hot water drunk before meals will prevent indigestion. A small amount of pepper will prevent morning headache and rheumatism. Comfortable nights may be had by lying on a cold cold bed. Cold baths by frequent spongeing off with soda water. To head eggs quickly, boil them in cold water, then lay them in cold water rapidly. The hair may be kept from falling out after an illness by applying a poultice of egg white to the scalp with the yolk of eggs before washing. White spots upon varnished piano will disappear if you hold a hot plate over them.

A question frequently asked is: What becomes of all the pianos? Notwithstanding the immense progress of late years development in the piano business, the market for pianos is still in its infancy, and as will be found from the tabular statement below, there are barely pianos enough on hand to supply the demand for them in the United States and in the State of New York at the present time. Only for the years 1860-1861 sales existed, and manufacturers had to make monthly returns, under oath, of the number of piano sold.

The following estimate, made as the result of much research, is believed to be a nearly accurate one, as to the number of pianos manufactured thus far in the United States.

Years	Total	Years	Total
1770-1820	2,000	1820-1830	20,000
1830-1840	4,000	1840-1850	40,000
1850-1860	7,000	1860-1870	70,000
1870-1880	10,000	1880-1890	100,000
1890-1900	20,000	1890-1900	200,000
1900-1910	25,000	1900-1910	120,000
1910-1920	30,000	1910-1920	150,000
1920-1930	35,000	1920-1930	210,000

The following estimate, made as the result of much research, is believed to be a nearly accurate one, as to the number of pianos manufactured thus far in the United States.

Years	Total
1870-1880	910,000

Or, in round numbers, up to January 1 of the present year nearly 1,000,000 piano-fortes.—*The Opera.*

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THY VOICE.
I saw thy face once more and knew thee not.
Although I once had kissed thy lips and brow.
Years have passed since we last met, yet still
I heard thy voice once more; still all those years
Seemed but a dream, and still the same dear ears!

Thy voice, dear love! its accents low and sweet,
Its gentle cadences were all the same.

Once more my heart lay bleeding at thy feet;

Once more my heart beat with a throb again,

I felt mine heart with my breast rejoice.

And lost the sense of disappointment's pain.

I heard thy voice, once more, and knew it well,

All that thou shouldest have been to mine and me!

I had forgotten this—until the tones

Of that true voice fell on my listening ear.

"True voice," I said, "and still the same, still the same."

That once had life, and were to some one dear;

Straightway the fabric of those vanished days

Rose like a vision, clear, bright, and gay.

I turned and looked; old age sat on thy breast,

Throwing her withered veil o'er all thy charms,

"But a veil, for how can all thy best

Be hidden?" I said, "but still thy arms,

If that sweet voice, unchanged, still soft, still low,

Should as it used to sound so long ago?

I will believe all lasts: Time's cruel hands

Are not so hard as to take away thy charms,

That somewhere, ay, perchance in heavenly lands,

We'll have again the happy years we've known;

Ah! blessed faith! come home, come home, come home!

That all unbroken, bids me once more rejoice.

—All the Year Round.

SWOPE ON FEET.

OVERAPS some of the most beautiful compliments ever paid to "lovely woman" have been inspired by the beauty of her feet. But the "lady faire" whose delicate pedal extremities have been immortalized in song and story, has not been the only object of admiration. The art of motion was lost without the graceful feet of woman to teach it. Even now, however, there are few much dividends spent. Even the most love-lorn swain would find it a hard task to tell what a girl's feet are like, unless he had seen them if she were a high born Chinese maiden, and fancy that she was clumsy sandals worn by the ancient Egyptian ladies were probably the best he could do. (A girl's feet are record thereof has failed to come down to us, but what is recorded, from the ballad of the Wedding, or more probably quoted.)

"Her feet beneath her petticoat,
Like little mice stir in and out,
As they run about,
But Oh, she dances such a way,
No wonder upon Easter Day
I have seen her play."

And where does a gentle and lovable woman, whose amiable qualities have made her an ornament to the world, receive more delicate homage than Butler gives in Hudibris:

"The primrose and the violet too,
Are not so fair as thy sweet feet."

The primrose and the violet too,

Are not so fair as thy sweet feet."

But those recorded compliment have been the outgrowth of modern times and it appears as if modern modes of dressing the feet, could have rendered one more ungraceful in gait or ridiculous in appearance than the long pointed toes of King Edward IV. The extreme thinness of the toes of King Edward IV, the opposite extreme was in vogue can you imagine anything more absurd? The toes were not only made much longer by soot by the soots to their mistress' eyebrows and painted in glowing colors their charms of form and feature were to be seen in the distance. The art of motion the better, when they wore such so very broad as to be more than a foot in width. Even the Queen of Mantua, who was a good dancer, due to six inches in breadth had to imagine to bring the "light fan-tail" still more slender.

All of which goes to show how very much better off in the way of foot wear are our nineteenth century belles than our jaded matrons of the sixteenth century. They were unusually fortunate in being catered to, as it were, by such a reliable firm as that of

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This following is M. Weizkopp's method of coating iron frames with a durable black and lustrous varnish:

"Take oil of turpentine, add to it, drop by drop, resin while stirring, until the resin is dissolved; then add a syrup of sugar, which will be quite formed, and no more of it produced on further addition; then a drop of oil of lavender, and a few drops of oil of camphor. Let this stand over night, then wash it off with water, every time refreshed after a good stirring, until the water does not exhibit any more solid reaction on being stirred. Then wash it off with water, and dry it with a cloth, and after all the water has run off, the syrup is at the bottom of the vessel.

If it happens to be too stiff, it is preparedly diluted with some oil of turpentine. Immediately after the resin is dissolved, the iron frame is heated over a fire, and when the heat is sufficiently intense, it is placed over a piece of woolen stuff dipped in a mixture of resin and oil of turpentine, and when the resin is dry, it is not a simple covering of the surface, but it is chemically combined with the metal, and does not, therefore, wear off or peel off from iron as other paints and varnishes do.

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I am tired. Heart and feet
Turn from busy muri and street;
I am tired—rest is sweet.

I am tired. I have played
Up to the last note of the shade,
I have seen the flowers fade.

I am tired. What has made
What has made my spirit glad,
What has made my spirit sad.

I am tired. Love and gain!
Gold means not gathered grain!
Day has not been spent in vain!

I am tired. Eventide
Bids me lay my cares aside,
Bids me to hopes abide.

I am tired. God is near.
Let me sleep in peace, fear,
Let me die without a tear.

I am tired. I would rest
As the bird within its nest;
I am tired. Home is best.—Ex.

DR. LOUIS MARS, the eminent pianist and composer is writing a violin concerto.

M. H. HUGOT, music publisher and Editor of the *Menestrel*, has received the Cross of the Legion of Honor.

The French normal *diesease* has just been introduced in the orchestra of the Berlin Philharmonic Society.

HADÉVY's opera, *Noah*, completed and orchestrated by Béla, is to be produced at *Il-Scale*, Milan, during next winter.

At *Il-Scale*, of Milan, Hadévý's Posthumous operas, "Noé," originally written for the late George Bizet, will be brought out in the coming autumn.

At Turin an opera entitled "Il Condottiere" is to be performed next season, the composer being a lady—viz., the Countess Isabella Murray, of Paris.

R. S. Hirsch has returned from his eastern trip well pleased with himself, and is resuming teaching. His rooms are over Kieselhorst's piano and music store.

The Paris *Opéra* is about to be illuminated entirely by electric light, the gas being discontinued, replacing the 7,570 gas jets hitherto employed for that purpose.

Hector Berlioz's opera, "Benvenuto Cellini," is to be performed at *París Grand Opéra* on the occasion of the unification of the Belgian and French *Opéra*s.

At Saint Sebastian there are preparations for the great international competition of Spanish and French military and popular music, over which Gounod is to preside.

BALFE'S MS. vocal books have been purchased from the collection of Sir Henry Rawlinson, now in the British Museum, which already possesses the autograph scores of all his operas.

We had a pleasant call from Mr. Carl Hoffmann, on his return from his eastern trip to Little Rock, Ark., where he is to teach in the seminary. Mr. Hoffmann will surely make a success of his new position.

Professor Angus Warner is said to contemplate the formation of a string quartet with himself as leader, and which, after the fashion of the famous Florence Quartet, will make periodic European concert tours.

H. Kosman, the live agent for the Kranich and Bach pianos is about to remove from 1105 to 1102 Olive Street, directly opposite his present place, with move is necessitated by his increasing business, which demands more capacious quarters than those he now occupies.

MADAME CHRISTINE NILSSON has adopted a rather peculiar style of singing, which is described as "the Nilsson shrill." Her bedchamber is papered with sheets of music from operas in which she has sung, while her dining room is papered with the hotel bills that she has collected in her tours through the world.

BAD news for prime donee! A vocal phenomenon, Signor Vincenzo Ricordi, the celebrated Italian pathos mezzo-soprano voice said to be of singular beauty and power, is about to make his debut in the Berlin stage. The singer is some 50 years of age and a pupil of the celebrated Matteo Abba Corriglia.

The Beethoven Conservatory opens its present session with a more excellent and increased faculty, ten less, all the old reliable regulars. The present session promises to be even more successful than those that have preceded it and will make the Beethoven Conservatory a household word in all the region about St. Louis.

MLE SIGRID ARNOLDSEN, a Swedish vocalist, "discovered" some time since by M. Maurice Strakoff, the well-known soprano, is expected to come home to make her *debut* in the French capital. Frau Lissi said to have predicted a brilliant career for this young artist.

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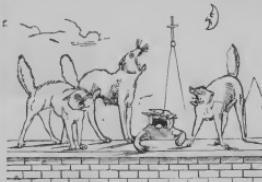
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COMICAL CHORDS.

LOVE AND PHILOSOPHY.

"We at the Concord sage school,
'Twas at the summer's day;
I guessed—and used no logic rule—
I guessed what this was."

"This is the sun—with a sigh—
The sun that shines from hence,
She said, "I know it well; this sky
Is rolling toward the Whence."

I told her that it must be so,
At least it seemed so there;
For I had never much to know
Of the Whances of the Where.

About the only thing I knew,
What the sun was, was clear,
Was that the sky was much more blue
In the Nowhere of the Here.

She smiled, and said perhaps 'twas well,
That I did not know;

And asked me if the rule I'd tell
Of the Smallness of the Much.

I told her that I did not know,
That rule, but then I knew
A rule that just as well could go—

The Order of the Two."

She blushed and looked down on the ground,
And said, "It can't be so;
And then the whole earth turned around,

For I am not the cause of woe,
Unto the Caeseness of my End,"

"Well, if you haven't any squa fifies I'll try the forties."

"Give me a glass of something strong," exclaimed an old
sorcerer in an avenue some miles off.

"How will aqua fortis suit you?" asked the har-keeper.
"Well, if you haven't any aqua fifies I'll try the forties."

"Just throw me half a dozen of the biggest of those trout."

said a citizen to the fish dealer.

"Yes, and then I'll go home, and tell my wife that I caught
em. I may be a poor fisherman, but I'm no liar."

"Bogus—Will you please give me a dime, sir? I'm deaf
and dumb."

"Bogger—" I mean I'm blind. It's my twin brother who is
is deaf and dumb. We look so much alike that I get mixed
up with myself sometimes."

A man went into a music shop recently, and somehow hurriedly said to the man behind the counter, "I want a piano forte
to play on." The shopkeeper looked at him blankly.

"Be pardons!" he said, finally, with an interrogative inflection, "but you don't want a piano forte, do you?" The man, in a foolish tongue, or something of that kind, as not one word of his discourse was understood by those present.

The shopkeeper, however, was not to be put off so easily, and with a smile said, "I want a piano forte to play on."

"A boorish auctioneer's pie of expression is singularly misleading," says the *Beaus*. An old lady from Roxbury dropped into an auction parlor on Broadway street the other day, and, after a few moments, was seated in a chair. She had an old china vase in one hand, on which he threw the most envious glances, every now and then, and, with a sharp, sudden, in a forelock tongue, or something of that kind, as not one word of his discourse was understood by those present. The old lady, however, was not to be put off so easily, and with a smile said, "I want a piano forte to play on."

"A boorish auctioneer's pie of expression is singularly misleading," says the *Beaus*.

A clergyman, after a night of suffering from that loathsome disease, asthma, and vainly trying every known remedy, at last found a prescription which completely cured and saved him. He sent a telegram to Dr. Lawrence, New York, enclosing a self addressed stamped envelope to Dr. Lawrence, 212 East 9th St., New York, will receive the recipe free of charge.

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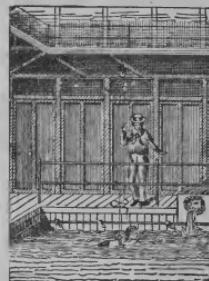
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